

PRESENTING WORKS BY WALLACE **BERMAN** PAUL **CLIPSON** BRUCE **CONNER** NATHANIEL **DORSKY**
CLINT **ENNS** JEROME **HILER** JASON **HALPRIN** SAM **HOOLIHAN** TAKAHIKO **IIMURA** LAWRENCE **JORDAN**
MOTOHARU **JONOUCHI** JON **JOST** KAREN **JOHANNESSEN** MIE **KURIHARA** SAUL **LEVINE** JANIS CRYSTAL **LIPZIN**
CHRISTOPHER **MACLAINE** PABLO **MARIN** TOSHIO **MATSUMOTO** ROSS **MECKFESSEL** RIKURO **MIYAI** GORDON **NELSON**
TARA **NELSON** NIHON UNIVERSITY CINEMA CLUB NOBUHIKO **OBAYASHI** MICHIO **OKABE** YOICHI **TAKABAYASHI**
SHUJI **TERAYAMA** PABLO **VALENCIA** RUTH **WEISS** NAREN **WILKS** SHERI **WILLS** TONY **WU** STEPHANIE **WUERTZ**



SAN FRANCISCO
CINEMATHEQUE
SFCINEMATHEQUE.ORG

JANUARY-MAY
2013

JANUARY-MAY 2013 PROGRAMS AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

JANUARY

THU 31 JAN • 7PM • SFMOMA

The Eyes:
San Francisco Beat Film 1958-67
ruth weiss In Person
[MEMBERS: \$7 / NON-MEMBERS: \$10]

FEBRUARY

FRI 8 FEB • 7:30PM • YBCA

Jon Jost: American Dispatches
Jon Jost In Person
[MEMBERS: \$6 / NON-MEMBERS: \$10]

THU 14 FEB • 7:30PM • YBCA

Fragments of Japanese Underground
Cinema 1960-1974, program I
Gewaltopia: Motoharu Jonouchi's
Radical Visions
[MEMBERS: \$6 / NON-MEMBERS: \$10]

SAT 16 FEB • 7:30PM • YBCA

Fragments of Japanese Underground
Cinema 1960-1974, program II
Films by the Group of Three: Iimura,
Obayashi, Takabayashi
[MEMBERS: \$6 / NON-MEMBERS: \$10]

THU 21 FEB • 7:30PM • YBCA

Fragments of Japanese Underground
Cinema 1960-1974, program III
Expanded Cinema and Intermedia:
Films by Matsumoto, Miyai and
Terayama
[MEMBERS: \$6 / NON-MEMBERS: \$10]

SUN 24 FEB • 7:30PM • ATA

Small Poetry: Recent Highlights of the
Chicago 8 Film Festival
Paul Clipson, Janis Crystal Lipzin, Ross
Meckfessel and Chicago 8 co-founder
Karen Johannessen In Person
[MEMBERS: \$5 / NON-MEMBERS: \$10]

THU 28 FEB • 7:30PM • YBCA

Fragments of Japanese Underground
Cinema 1960-1974, program IV
Michio Okabe's Crazy Love
[MEMBERS: \$6 / NON-MEMBERS: \$10]

APRIL

FRI 5 APR - SUN 7 APR • VT

CROSSROADS 2013

[VISIT WWW.SFCINEMATHEQUE.ORG FOR DETAILS]

MAY

Early MAY TBA • SFMOMA

Devotion: Films by Nathaniel Dorsky
and Jerome Hiler
Nathaniel Dorsky and Jerome Hiler In
Person
[MEMBERS: \$7 / NON-MEMBERS: \$10]

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APRIL
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Michio Okabe's Crazy Love
Cinema 1960-1974, program IV
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JANUARY
TUE 31 JAN • 7PM • SFMOMA
SFMOMA Poetry: Recent Highlights of the
Chicago 8 Film Festival
Paul Clipson, Janis Crystal Lipzin, Ross
Meckfessel and Chicago 8 co-founder
Karen Johannessen in Person
The Eyes:
San Francisco Beat Film 1958-67
Truth Weiss in Person
[MEMBERS: \$7 / NON-MEMBERS: \$10]

FEBRUARY
FRI 8 FEB • 7:30PM • YBCA
Fragments of Japanese Underground
Cinema 1960-1974, program I
Gewaltopia: Motoharu Jonouchi's
Radical Visits
[MEMBERS: \$6 / NON-MEMBERS: \$10]

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Fragments of Japanese Underground
Cinema 1960-1974, program I
Cinema 1960-1974, program II
[MEMBERS: \$6 / NON-MEMBERS: \$10]

AT-A-GLANCE
SAT 16 FEB • 7:30PM • YBCA
Fragments of Japanese Underground
Cinema 1960-1974, program II
Obayashi, Takabayashi
Films by the Group of Three: Iimura,
Obayashi, Takabayashi
[MEMBERS: \$6 / NON-MEMBERS: \$10]

THU 21 FEB • 7:30PM • YBCA
Fragments of Japanese Underground
Cinema 1960-1974, program III
Expanded Cinema and Intermedia:
Films by Matsuzumi, Miyai and
Terayama
[MEMBERS: \$6 / NON-MEMBERS: \$10]

PRESENTING WORKS BY WALLACE BERMAN PAUL CLIPSON BRUCE CONNER NATHANIEL DORSKY CLINT ENNS JEROME HILER JASON HALPRIN SAM HOOLIHAN TAKAHICO IIMURA LAWRENCE JORDAN MOTOHARU JONOUCHI JON JOST KAREN JOHANNESSEN MIE KURIHARA SAUL LEVINE JANIS CRYSTAL LIPZIN CHRISTOPHER MACLAINE PABLO MARIN TOSHIO MATSUMOTO ROSS MECKFESSEL RIKURO MIYAI GORDON NELSON TARA NELSON NIHON UNIVERSITY CINEMA CLUB NOBUHIKO OBAYASHI MICHO OKABE YOICHI TAKABAYASHI SHUJI TERAYAMA PABLO VALENCIA RUTH WEISS NAREN WILKS SHERI WILLS TONY WU STEPHANIE WUERTZ



SAN FRANCISCO
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JANUARY - MAY
2013

SAN FRANCISCO CINEMATHEQUE

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OUR PURPOSE

Founded by a group of young, idealistic filmmakers (including Bruce Baillie and Chick Strand) in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental film and video. Over these past fifty years we have presented literally thousands of hours of work by hundreds of artists, by established masters, emerging artists and those working at the boundaries of media. Championing and embracing all aspects of innovative film, video, performance and related media, Cinematheque regularly presents screenings and events, produces publications and maintains an extensive historical archive of published and unpublished print and visual materials. Additionally, over these decades, Cinematheque has curated extensive historical retrospectives and series; has created significant publications on film history and culture and has provided research support to outside curators, students and scholars.

JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted (or free) publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local, national and international film community. For information, please visit www.sfcinematheque.org/#about/membership.

STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website www.sfcinematheque.org.

THU 31 JAN • 7PM • SFMOMA

The Eyes: San Francisco Beat Film 1958-67

ruth weiss In Person

presented in association with the San Francisco Museum of Modern Art

[MEMBERS: \$7 / NON-MEMBERS: \$10]

Presented in reference to SFMOMA's exhibition of Jay DeFeo: A Retrospective, the films in this program emanate from and embody San Francisco's "Beat" milieu, depicting contemporaries of the celebrated painter and the mid-century cityscape while embodying the era's rich sense of artistic ferment and invigorated life. In addition to *The White Rose*, Bruce Conner's 1967 portrait of DeFeo and her celebrated painting, the program includes Christopher MacLain's 1958 film *Beat* ("beautifully, precisely, wittily and terrifyingly [...] evokes that era to a T"—Stan Brakhage); Wallace Berman's *Aleph* (1958, "an artist's meditation on life, death, mysticism, politics and pop culture," featuring the artist's Verifax collages); *Tryptich in Four Parts* (1958, featuring Berman, Phillip Lamantia, Michael McClure and John Reed); and the extremely rare 1961 film *The Brink*, ruth weiss' intensely dark love myth based on her own epic poem. [STEVE POLTA]

FRI 8 FEB • 7:30PM • YBCA

Jon Jost: American Dispatches

Jon Jost In Person

[MEMBERS: \$6 / NON-MEMBERS: \$10]

Jon Jost is among the last of the true independent American filmmakers. Since 1963 he has made over thirty feature-length films (in 16mm, 35mm and digital media), in narrative, documentary, essay and hybrid film genres, all of which he has conceived, written, photographed, directed and edited (and largely produced on the most minuscule of budgets). Beautifully photographed and elegantly paced, Jost's films—including *Speaking Directly*, *Sure Fire*, *The Bed You Sleep In* and *All the Vermeers in New York*—are also among the most politically confrontational cinematic works created by an American filmmaker, frequently fusing considerations of landscape and ideology while addressing the nation's military and economic contradictions and hypocrisies. Celebrating his fifth decade of filmmaking, Jost appears tonight to present a recent work—"among my most uncompromising films"—in a special "sneak preview" screening. [STEVE POLTA]

VENUES

ALL VENUES IN SAN FRANCISCO

ATA Artists' Television Access

992 Valencia Street (at 21st Street)

SFMOMA San Francisco Museum of Modern Art

151 Third Street (between Mission and Howard Streets)

VT Victoria Theater

2961 16th Street (at Mission Street)

YBCA Yerba Buena Center for the Arts

701 Mission Street (at Third Street)

FRONT COVER IMAGE

WALLACE BERMAN: ALEPH

BACK COVER IMAGE

NOBUHIKO OBAYASHI: NAKASENDO

14 FEB — 28 FEB

Fragments of Japanese Underground Cinema: 1960-1974

PRESENTED IN ASSOCIATION WITH YERBA BUENA CENTER FOR THE ARTS | SERIES CO-CURATED BY GO HIRASAWA AND JULIAN ROSS

Fragments of Japanese Underground Cinema 1960-1974 presents a selection of radical highlights with historical significance from Tokyo's counterculture during a politically fervent and socially subversive period of its recent history. Tracing an entire decade of rarely screened works, this series tracks early experiments in collective filmmaking with the Nihon University Cinema Club; home-movie formats adapted for the purposes of artistic expression with the Group of Three; the redefinition of collage-film with Motoharu Jonouchi's and Michio Okabe's film-documents; an expansion of cinematic vision with a multi-projection program; and all-out anarchy with poet Shuji Terayama's foray into film expression. The eclecticism of the titles is a testimony to the ways in which the limits of film were pushed in all directions in the hands of these artists who perceived cinema to be pregnant with possibilities. At times a document of an era and at other times absolutely timeless, the program looks back whilst looking forward to what cinema once was and what it could still be. [GO HIRASAWA AND JULIAN ROSS]

Please note that this series is concurrent with *Chronicles of Inferno: Films from the Art Theater Guild of Japan*—a series screening at Pacific Film Archive February 7–27—and follows *Media Histories/Media Theories and East Asia*, a conference hosted at the University of California at Berkeley organized by Miryam Sas, occurring February 7–8. Thanks to the Japan Foundation, the Museum of Modern Art, UC Berkeley and Pacific Film Archive.

THU 14 FEB • 7:30PM • YBCA

Fragments of Japanese Underground Cinema 1960-1974, program I

Gewaltopia: Motoharu Jonouchi's Radical Visions

[MEMBERS: \$6 / NON-MEMBERS: \$10]

Nihon University Cinema Club holds a unique and significant role in the history of Japanese experimental film, not only for its association with student politics but also for its explicit stance against authorship. The Club, whose members included Motoharu Jonouchi and Masao Adachi, would present films in unconventional settings, and indeed, Jonouchi would often reedit his films and insist on projecting them in different ways for each screening. Program to include Jonouchi's *WOLS*, *Tatsumi Hijikata*, *Gewaltopia Yokokuhen* (*Gewaltopia trailer*) and *Shinjuku Statio* as well as the Nihon University Cinema Club's collectively produced *PuPu*. [GO HIRASAWA AND JULIAN ROSS]

SAT 16 FEB • 7:30PM • YBCA

Fragments of Japanese Underground Cinema 1960-1974, program II

Films by the Group of Three: Imura, Obayashi, Takabayashi

[MEMBERS: \$6 / NON-MEMBERS: \$10]

This program reunites the filmmaking collective known as the Group of Three—Takahiko Imura, Nobuhiko Obayashi and Yoichi Takabayashi—which was hailed in the early '60s for adopting the 8mm format for purposes beyond home-movie diaries with eclectic results, from Obayashi's joyous films delivered with jocular exuberance to Imura's ominous imagery sound-tracked by cutting-edge musicians of the time—including Takehisa Kosugi and Yasunao Tone—both represented in this program. Yoichi Takabayashi's lyrical eroticism manifests itself in Musashino as an imaginary deity in the forest and a ukiyo-e print. Program to include *Nakasendo* (*Nakasen Road*) and *Complexe: Binetsu no Hari aruiwa Kanashii Jyozetsu Warutsu ni notte Soretsu no Sampomichi* (*Complex*) by Nobuhiko Obayashi; *Kuzu (Junk)* and *Onan* by Takahiko Imura; and *Musashino* by Yoichi Takabayashi. [GO HIRASAWA AND JULIAN ROSS]

SUN 24 FEB • 7:30PM • ATA

Small Poetry: Recent Highlights of the Chicago 8 Film Festival

Paul Clipson, Janis Crystal Lipzin, Ross Meckfessel and Chicago 8 co-founder Karen Johannesen In Person

[MEMBERS: \$5 / NON-MEMBERS: \$10]

Founded in 2011, the annual Chicago 8 Small Gauge Film Festival is dedicated to encouraging and supporting filmmakers working the 8mm and Super-8mm formats through the exhibition of contemporary and historical works created in these humble yet inspiring gauges. Tonight Chicago 8 co-founder Karen Johannesen appears in person to present a selection from the fest's first two years including: Mie Kurihara's *Small Poetry* and Sheri Wills' *Fever*, each ethereal and poignant meditations on light and shadow; Jason Halpin's *I Colonize The Golden Triangle*, a travelogue documenting the maker's travels through Northern India; Pablo Marin's *Diario Colorado*, a fluid, masterful, multiple exposure study; Ross Meckfessel's *He, She, I Was*, a series autobiographical fragments of friends' lives; and Tara Nelson's, *Flying Fish*, a home movie which brings us into the intimate living space of the filmmaker's sister. Also screening: Paul Clipson's *Another Void*; Clint Enns' Sears Catalogue 2011/broadcast/a single tear; Sam Hoolihan's *Summer Elsewhere*; Saul Levine's *Light Licks: By The Waters of Babylon: I Want To Paint It Black*; Janis Crystal Lipzin's *De Luce*; Gordon Nelson's *Feather*; Pablo Valencia's *Blindside II*; Naren Wilks' *Collide-o-scope*; Tony Wu's *More Intimacy* and Stephanie Wuertz' *Luilekkerland*. [STEVE POLTA AND KAREN JOHANNESEN]

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THU 21 FEB • 7:30PM • YBCA

Fragments of Japanese Underground Cinema 1960-1974, program III

Expanded Cinema and Intermedia: Films by Matsumoto, Miyai and Terayama

[MEMBERS: \$6 / NON-MEMBERS: \$10]

Expanded cinema became a true phenomenon in late 1960s Japan. In addition to various structuralist investigations, artists began exploring multiple projection and film as performance. This program features some of the best practitioners of the period, including Toshio Matsumoto—whose three-projection piece *Tsuburekakatta Migime no Tame ni (For My Crushed Right Eye)* was the first of its kind—and Rikuro Miyai, who overlapped images of performance troupe Zero-Jigen using double-projection to create *Jidai Seishin no Genshogaku (Phenomenology of Zeitgeist)*. The program concludes with the anarchistic revolt of decathlete Shuji Terayama's *Emperor Tomato Ketchup*, which scandalized the country both as a radio play and a film. [GO HIRASAWA AND JULIAN ROSS]

THU 28 FEB • 7:30PM • YBCA

Fragments of Japanese Underground Cinema 1960-1974, program IV

Michio Okabe's Crazy Love

[MEMBERS: \$6 / NON-MEMBERS: \$10]

Capturing the exuberance of 1960s Japanese counterculture, *Kurejii Rabu (Crazy Love)* is an indelible record of performance art, street happenings, futon hippie life and wildly popular dance halls. Performance artists Zero-Jigen, musician Yasunao Tone and filmmaker/photographer Kenji Kanesaka are among the many familiar faces of the Shinjuku underground who appear in the film, which also features an infectious soundtrack of contemporary pop songs. [GO HIRASAWA AND JULIAN ROSS]

FRI 5 APR – SUN 7 APR • VT

CROSSROADS 2013

CROSSROADS is San Francisco Cinematheque's annual film festival, a showcase for and celebration of recent and rediscovered avant-garde film/video work. Inaugurated in 2010, CROSSROADS is the only major West Coast film festival dedicated exclusively to the exhibition of contemporary and historic avant-garde film and video work. CROSSROADS 2013 will run April 5-7 at San Francisco's Victoria Theatre with an anticipated eight programs of new films, archival re-discoveries, artist retrospectives and live projection performances by over 50 local, national and international artists. The complete program will be announced in early March 2013. Cinematheque is currently seeking submissions of compelling non-commercial, artist-made work of all genres and durations, with a late submission deadline of January 31. To submit work or view complete festival details, please see www.sfcinematheque.org.

EARLY MAY TBA • SFMOMA

Devotion: Films by Nathaniel Dorsky and Jerome Hiler

Nathaniel Dorsky and Jerome Hiler In Person

In celebration of Cinematheque's blessed relationship with screening host SFMOMA, on the eve of the venue's temporary closure (for purposes of expansion), we are proud to present this tandem screening of works by renowned filmmakers and life partners Nathaniel Dorsky and Jerome Hiler. Acknowledged as a contemporary master of color and montage, Dorsky's works breathe with the flows of the luminous world's mysterious life and suggest a spiritual reality just at the threshold of perception. His *August and After* (2012)—a silent contemplation of the last days of friends George Kuchar and Carla Liss—describes the tender grace of the world in resonance with grief. Equally evocative, if lesser known, the films of Jerome Hiler are very seldom screened in public but privately have been important influences on Dorsky and a generation of filmmakers. Himself an accomplished stained-glass artist, Hiler's *Words of Mercury* (2011) abounds with elaborate in-camera superimpositions and an uncanny sensitivity to the moment-by-moment vicissitudes of light. In addition to these two films, each artist will present the world premiere of a new film at this screening. [STEVE POLTA]

PROGRAMS SUPPORTED BY

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SPECIAL THANKS TO

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Alfonso Alvarez and Melanie Curry Mitch Altman